

dem Gedächtnis
meines lieben Sohnes gewidmet

Pecnion

mit
Liber

für vierstimmigen gemischten Chor

und

Orgel

von

Ernst Fuchs-Schönbach

gr. 53

Requiem
Requiem und Kyrie

Eduard Fuchs-Schönbach, p. 53

Ruhig getragen (L. 58)

Sopran
Alt

8/8 C

Re - qui - em ae - ter nam, Re - qui - em ae - ter - nam do - na -

Tenor

Re - qui - em ae - ter - nam do - na -

Bass

Re - qui - em ae - ter - nam

Ruhig getragen (L. 58)

Orgel

6/8 C

p d p g p

mp

Organ part with sustained notes and chords.

Ped.

10

e - is, Do - min - e of lux, et lux per - pe - tua lu - ceat e - is.
- na eis, Domine: et lux, et lux per - pe - tua lu - ceat e - is.

e - is, Domine: et lux, et lux per - pe - tua lu - ceat e - is.

doua eis, Do - min - e: et lux, et lux per - pe - tua lu - ceat e - is.

mf

f

d.

mf

f

mf

f

mf

f

pianissimo (1:72)
mf
to decet hymnus deus in Sion,
mf
Te decet hymnus deus in Sion,
mf
f #t b
et tibi red-
mf
ex-an di-o-na - ti-o-nem
ex-an di-o-na - ti-o-nem
ex-an di-o-na - ti-o-nem
de-fur vorum in fe-nix-a-lon: ex-an di-o-na - ti-o-nem
mf

me - am, 30 *ad te o mnis ca - ro veni - et.* *Tempo I*

me - am, *ad te o mnis ca - ro veni - et.* *Re - qui - em*

me - am, *ad te o mnis ca - ro veni - et.* *Re - qui - em*

me - am, *ad te o mnis ca - ro veni - et.* *Re - qui - em*

Re - qui - em 40 *ae - fer - nam do - na e - is domine: et lux, et* *Tempo I*

Re - qui - em *ae - fer - nam do - na e - is domine: et lux, et* *Re - qui - em*

Re - qui - em ae - fer - nam 40 *do - na e - is domine: et lux, et* *Re - qui - em ae - fer - nam* *do - na e - is domine: et lux, et*

[60]

Mus. Ky-nie e - lei - son, e - lei rit.
Ky-nie e - lei - son, e - lei - son. etwas bewegter (♩ = 80)

Son, e - lei - son, e - lei - son.

Son, e - lei - son, e - lei - son. Chri - the e

rit. etwas bewegter (♩ = 80)

Mus.

[70]

Chri - the e - lei - son,

Graduale

Moderato (♩ = 60)

Requiem aeternam dona eis domine et lux perpetua luceat eis.
 Requiem aeternam dona eis domine et lux perpetua luceat eis.
 Requiem aeternam dona eis domine et lux perpetua luceat eis.

p *dolce*
seu.

*In me-moria ac-ter-na e-rit ju-stus: ab audi-
tione*

*In me-moria ac-ter-na e-rit ju-stus: ab audi-
tione*

A handwritten musical score for two parts. The top staff is in common time, treble clef, and consists of six measures. Measure 1 starts with a dynamic of ff , followed by eighth-note pairs. Measure 2 starts with a dynamic of f . Measures 3-6 are identical, starting with a dynamic of p . The bottom staff is in common time, bass clef, and consists of six measures. Measure 1 starts with a dynamic of mp . Measures 2-6 are identical, starting with a dynamic of p . The score uses various rhythmic values including eighth and sixteenth notes, and rests. Articulation marks like dots and dashes are present. Measure 6 ends with a fermata over the bass staff.

9

(20) chor non ti - uelit.

ma-la non ti-me-bit.
v-ne ma-la non ti-me-bit, non ti-me-bit.

Tractus

Ruhig getragen (I. 76)

mf Solo

Ab-sol-ve, Domine, animas omnium fi-de-lium de — fuc-

Ruhig getragen (I. 76)

mf

(16)

Piu mosso (♩ = 92)

To -- sum ab omni vinculo de- licto — sum.

Piu mosso (♩ = 92)

gratia tua illis amens ren- te,
more autem va-dere in- dicium relati o- mis. Et

(17)

Oho

gratia tua illis amens ren- te,
more autem va-dere in- dicium relati o- mis. Et

E4

Ped.

In-icis ae- ter - nae bea - ti - su-dine per - fum - i.

In-icis ae- ter - nae bea - ti - su-dine per - fum - i.

In-icis ae- ter - nae bea - ti - su-dine per - fum - i.

Sequenz

Mit kraftigem, ernstem Ausdruck (!=69)

Dies irae, dies illa, Solvet saeculum in fa- villa:

Dies irae, dies illa, Solvet saeculum in fa- villa: Tasten David, cum Sibylla.

Mit kraftigem, ernstem Ausdruck (!=69)

f non legato

Non nobis

Bed

Breit

Quantus tremor est futurus,
quando iudex est venturus,
Cuncta stricte discussurus!

Quantus tremor est futurus,
quando iudex est venturus,
Cuncta stricte discussurus!

Breit

marcato

[10]

f Solo
mf

Tuba mirum spargens sonum per se. pulchra regi- orum, cagat omnes ante thronum.

mf

String. e cresc.

rit.

Eisend
mf

liber scriptus profetatur,

Mors tempore-bit et natura,
Cum resurget creatura,
Indicanti responsova.

p Chor

String. e cresc.

rit.

Eisend

p legato

p legato

rit.

Tempo I

in quo totum continetur,
Unde mundus indicetur.

Final ergo cum sedebit,
Final ergo cum se-de-bit

rit.

Tempo I

rit.

Tempo I

rit.

Piu largo

quidquid latet appa-rebit: Nil in- ultum remane-bit.

quidquid latet appa-rebit: Nil in- ultum remane-bit.

quid summi-zer sum dic-tor

rit.

Piu largo

—

—

—

(30)

tu-nus? quem pa-tro-num roga-su-nus?

tu-nus? quem pa-tro-num roga-su-nus?

Cum vir iustus

—

—

—

50

mp

Elefant

gratis, Sal-va me, fons
grati-ss, Sal-va me, fons

mf

Recordare Je - su n-
fons

Eiswand

Maur.

mf

Tantus labors non iit cassus.

mf

(60) *Moderato, dolente*

p Solo

Ingenirico, tamquam sens: Culpa rubet vultus meus: Simplicanti grance De-
oris.

Moderato, dolente

nous honger
crescendo

mp

Qui Mariana absolviori, Et latronum exaudiisti, Mili quogne grande-di-

- us.

crescendo

crescendo

mf

(F)

Preces meae non sunt dignae: Sed tu bonus fac benignus, Ne per-enricherem i -

mf

Preces meae non sunt dignae: Sed tu bonus fac benignus, Ne per-enricherem i

f

Tempo I f

— gne.

Inter oves locum praesta, Et ab hoc dis me se- questa,

f

Inter oves locum praesta, Et ab hoc dis me se- questa, Sta-an-

— gne.

Tempo I

f

rit. [80]

ff

Confu-tatis maledictis, Flammis acribus addictis: Voca me cum, benedi-

ans in parte dextra. Confu-tatis male-dictis, Flammis acribus addictis: Voca me cum, benedi-

ff

mf

Lento, florid

crescendo

clis. Ero sup-pler et ac-cli-nis. Cor contri-sum quasi ci-nis:

clis. Ero sup-pler et ac-cli-nis, Cor con-tri-sum quasi ci-

crescendo

dim.

(90)

mf Solo molto espressivo

Gere curam mei fi-nis. da-ctiuosa di-es il-la,

nis. Gere curam meifinis. dactiuosa

dim.

molto espressivo

mf

M.m.

ju-di-candus

qua re-surget ex favilla, *Solo* ju-di-candus

dies illa, qua resurget ex favilla, ju-di-candus

Solo ju-di-candus

ho - mo reus. 100

hour reus.

f rit.

Huic ergo parce Deus:

f

Homu reus. Huic ergo parce Deus:

f

Huic ergo parce Deus:

f

Selv ruhig
chor

Die - e
chor

je - su

Die - e
chor

je - su

rit.

Ped.

Do - min - ie, do - na e - is requiem. A - men.

Do - min - ie, do - na e - is requiem. A - men.

rit. *pp*

rit.

Offertorium

Andante (♩ = 76)

Dominus je-su Christe, *Rex glori-a, libera a-nimas*

Dominus je-su Christe, *Rex glori-a, libera a-nimas*

Dominus je-su Christe, *Rex glori-a, libera a-nimas*

omnium fi-delium defunctorum de paenitentia inferni, et de profundis lacrimis.

Man. *Ped.*

de paenitentia

omnium fi-delium defunctorum de paenitentia inferni, et de profundis lacrimis.

omnium fi-delium defunctorum de paenitentia inferni, et de profundis lacrimis.

omnium fi-delium defunctorum de paenitentia inferni, et de profundis lacrimis.

crescendo

mf

mf

crescendo

mf

mf

Breit

mf *cresc.*

mf

Breit

cresc.

f

mf

* etwas bewegter

(30)

mf rit. *f*

et semini e - - jis.

mf

et semini e - - jis.

mf

et semini e - - jis.

mf

et semini e - - jis.

* etwas bewegter

Handwritten musical score for two voices. The top staff is in common time, 2 flats, and the bottom staff is in common time, 1 flat. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The score includes dynamics (mp, mf), performance instructions (rit., rit. f), and a rehearsal mark (*).

Elipe eyd

mf

Hostias et preces tibi Domine, laudis of- fer-riuum: tu susci-pe
mf

Hostias et preces ti- bi Domine,
mf

Flöte und
Bassoon

mf

Handwritten musical score for Flöte und Bassoon. The score consists of two staves. The top staff is for Flöte and the bottom staff is for Bassoon. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The time signature changes from common time (indicated by 'C') to 3/4 time (indicated by '3'). The dynamic marking 'mf' is present in the bassoon part. The score includes several measures of music with various note heads and stems.

(40)

mp

p rit.

pro ani - ma - bus illis, quatuor ho - di - e me - mo - ri - am

mp

pro ani - ma - bus illis, quatuor ho - di - e me - mo - ri - am

mp

p

libo

rit.

mf *a tempo*

cresc. (50)

p

facinus: fac eas, fac e - as, do - - mine, de morte trans

mf

facinus: fac e - as, fac e - as, do - - mine, de morte trans

cresc.

mf

26

i-re ad vi. *taur.*

i-re ad vi. *taur.*

Kom Zeichen bis Fine

rit.

Feierlich getragen (J=66)

crescendo

Sanctus

mp

mf San

San:

ctus,

mp

San:

ctus, San:

p

San:

ctus, San:

ctus,

Feierlich getragen (J=66)

crescendo

d

t

d

t

d

t

d

t

p

(107)

ctus Dominus Deus Sa - ba - oth.

Pleni sunt

San. — ctus Dominus Deus Sa - baoth. Pleni sunt caeli et

ctus, San — ctus Dominus Deus Sa - baoth. Pleni sunt

mf

San — ctus Dominus Deus Sa - baoth. Pleni sunt coeli et

A handwritten musical score page showing measures 11 through 16. The score consists of two systems of music. The top system uses a treble clef and a common time signature. The bottom system uses a bass clef and a common time signature. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 starts with a piano dynamic. Measure 15 starts with a forte dynamic. Measure 16 ends with a forte dynamic.

(20)

coeli et terra

benignus

Ho-san-na

Ho-

Ho-sanna in excelsis

Ho-

Ho-sanna in excelsis

Handwritten musical score for two staves. The top staff is treble clef, starting with dynamic **p**. The bottom staff is bass clef, starting with dynamic **mf**. Both staves have a common time signature. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (two pairs), bass staff has eighth-note pairs (one pair). Measure 2: Treble staff has eighth-note pairs (two pairs), bass staff has eighth-note pairs (one pair). Measure 3: Treble staff has eighth-note pairs (two pairs), bass staff has eighth-note pairs (one pair). Measure 4: Treble staff has eighth-note pairs (two pairs), bass staff has eighth-note pairs (one pair). Measure 5: Treble staff has eighth-note pairs (two pairs), bass staff has eighth-note pairs (one pair). Measure 6: Treble staff has eighth-note pairs (two pairs), bass staff has eighth-note pairs (one pair).

van - na in excelsis.
 in - et - cel - sis.
 col - sis.
 — sis,
 ho - san - na, ho - san - na,
 ho - san - na, ho - san - na
 ho - san - na

Breit
 sis, in excel - sis, in excelsis.
 — sis, in ex - celsis, in excelsis, in excelsis.
 in excelsis, in ex - celsis, in excelsis, in excelsis.
 in excelsis, in ex - celsis, in excelsis, in excelsis.
Breit

Benedictus

Innis bewegt (I.: 100)

2/4

mf

Be-ne-di ctus, qui ve

mf

Be-nedictus

Innis bewegt (I.: 100)

Be-ne-di ctus, qui ve — nit in no-min

2/4

mp

*Mus.**crescendo*

Be-ne-di ctus, qui venit in no (10) dim. e rit.
nit in no — nine do-min, qui venit in no — nine do-min

2/4

mf

ctus, qui ve

mf

nit in no-mine do-min, qui venit in no-mine do-min

*crescendo**dim. e rit.*

2/4

#f

#d

Piu mosso

mf Hos an-na in ex- cel - sis,

hosan -
Ho - san -
mf
Ho -

Piu mosso

mf

20

na, ha - van - na in ex - cel

van - na, ha - van - na in ex - cel

van - na, ha - van - na in ex - cel

String. e cresc.

ff

ff

ff

ff

String. e cresc.

Agnus Dei

Graves (I = 52)

grave (1:54)

Soprano: A-gum de - i,
Alto: qui tollis pec-ca-ta munici-
Bass: A-gum de - i,

Graves ($J=52$)

Handwritten musical score for the 'Grave' section (♩ = 52). The score consists of two staves. The top staff is for a Flute (Fl.) and the bottom staff is for a Bassoon (Bass.). The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The tempo is marked 'Grave' with a note value of ♩ = 52. The dynamics include 'p' (piano) and 'pp' (pianissimo). The bassoon part features sustained notes with grace notes. The flute part includes slurs and grace notes. The bassoon part has a dynamic marking 'mfp' (mezzo-forte-piano) and a crescendo dynamic 'cresc.'.

10

Tol - his pec - cata mun - di:

dona e - is requiem.

Tol - his pec - ca - ta mun - di:

donna e - is requiem.

mf

qui tol - his pec - cata mun - di:

donna e - is requiem.

do - ma e - is requiem.

A handwritten musical score for two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bottom staff uses a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The score consists of nine measures. Measures 1 through 4 contain various note heads and stems, some with vertical stems and others with horizontal stems pointing right or left. Measure 5 begins with a dynamic marking 'p' (piano). Measures 6, 7, 8, and 9 are entirely blank.

crescendo

soprano

alto

bass

mp

f

i, qui tol -
i, qui tol - lis pecca - ta

A — guns de — i, qui tol - lis
A — guns de — i, qui tol - lis pecca - ta

mp

crescendo

diminuendo

i, qui tollis
lis, qui tol-lis pec-ca - ta, pec-ca - ta mundi: do-na e - is
mundi, pec-ca - ta, pec-ca - ta mundi: do-na e - is
mundi, pec-ca - ta, pec-ca - ta mundi! do-na e - is

diminuendo

e - is requiem.

(130)

re-gui - em.

re-gui - em.

re-gui - em.

A - - gnum de - i,
A - - gnum de - i,
A - - gnum de - i,

A - gnum de - i, qui tol - - - lis pec-

molto diminuendo

A-guns de - i, qui tol - lis, qui tol-lis pec - ca - ta mun - di:
 A-guns de - i, qui tol-lis pec - ca - ta mun - di:
 A - guns de - i, qui tol - lis pec - ca - ta mun - di:
 ca - - ta mun - di, pec - ca - ta mun - di: do - ma,

molto diminuendo

do - na - e - is te - - qui - em sempi - ter - - nam.
 do - - ma e - is re - qui - em sempi - ter - - nam.
 do - na, do - na e - is re - qui - em sempi - ter - - nam.
 do - na, do - na e - is re - qui - em sempi - ter - - nam.

CommunioAndante ($\text{J}=80$)

mf

Domine: *Cum*

mf

mf

mf

Andante ($\text{J}=80$)

mf

mf

p

Ped.

[10]

meno mosso

mp

sanc - tis tu - is in ae - ter - num - quia pi - us

mp

mp

Cum sanc - tis tu - is in ae - ter - - num - quia pi - us

meno mosso

mp

mp

Rufus(1.:58)

Re - qui - es, quia pri - us es.

Re - qui - em ae - ternam,

Re - qui - es, quia pri - us es.

Re - qui - em ae - ter -

Re - qui - em ae -

Rufus(1.:58)

-

p p p p

d d d d

p p p p

o o o o

o o o o

o o o o

o o o o

em ae - ternam do - na e - is domine: et lux, et lux per -
ter - inam do na eis domine: est lux, est lux per -

- - nam do na e - is domine: est lux, est lux per -

ter - inam dom eis domine: est lux, est lux per -

p p p p

mp

d b b b

d b b b

d b b b

d b b b

pe - tua lu - seat e - is. (30) *Pianissimo*
 pe - tua lu - seat e - is. Cum same - sis su - is in ae -
 pe - tua lu - seat e - is. Cum same - sis
 pe - tua lu - seat e - is. *Pianissimo*
pung ausklingen
 ter - - - mun:guia pi - us es, guia pi - us es.
 au - is in ae - ter - mun:guia pi - us es, guia pi - us es.
pung

Liber

Markantgemessen (I = 84)

f

de mor-te ae- ter - - na in
libera me, domine, de mor-te ae- terna in

f

libera me, domine, de mor-te ae- ter - - na

f

de mor-te ae- terna

f

p.

p.

di - e il-la tre-menda:

f

di - e il-la tre-menda: grande cao-li mo-

f

in die il-la tre-menda: grande cao-li mo-

f

in die il-la tre-menda: grande cao-li mo-

(10) quando coeli mio- vendi sunt, mo-

f

F

vendi sunt et terra:

vendi sunt et terra:

vendi sunt et terra:

dum ve - - uerio sacerdolum pa-

vendi sunt et terra:

dum ve - - ueris judi - care sacerdolum pa-

vendi sunt et terra:

vendi sunt et terra:

Five

Five-means far-assumēgo, at si-meo,

20

me me-mus fa-ciu-sum ego, et
i-gneum. Ine — mens

me me-mus fa-ciu-sum ego, et
i-gneum. Ine — mens fa-ciu-sum ego, et

Handwritten musical score for two voices. The top staff starts with a whole note followed by a half note. The bottom staff starts with a half note. Measure 11 continues with eighth-note patterns and dynamic markings *mf* and *molto cresc.*. Measure 12 begins with a dynamic *f*. The score concludes with a final dynamic *f* and the word "Fine".

crescendo rit.

ti - meo, dum dis- cursio venierit, at- que ventura ira.

dum dis- cursio venierit, at- que ventura ira.

ti - meo, dum dis- cursio venierit, at- que ventura ira.

mf

sf

Tempo I quando caeli mu- vendi sunt, mu- vendi sunt et terra: Breitw. wundrig!

quando caeli mu- vendi sunt, mu- vendi sunt et terra:

quando caeli mu- vendi sunt, mu- vendi sunt et terra:

quando caeli mu- vendi sunt, mu- vendi sunt et terra:

Tempo I quando caeli mu- vendi sunt, mu- vendi sunt et terra: Breitw. wundrig!

f non legato

(30)

Dies illa, dies irae,
calamitatis et miseriae, dies
Dies illa, dies irae,
calamitatis et miseriae, dies

magna et amara valde.
Dum ve: — — ueris juri - care sacrum per-

magna et amara valde. Dum ve: — — ueris juri - care sacrum per-

cresc.

Ruhig getragen (I.: 58)

[40]

Re - qui - em ae - ternam

i-gem.
Re - qui - em ae - ternam,
Re - qui - em ae - ter - nam
Re - qui - em ae - ter - nam

Ruhig getragen (I.: 58)

do - na e - is domine: et lux, et lux per - petua, lu -
do - na eis domine: et lux, et lux per - pe - tui, lu -
do - na e - is domine: et lux, et lux per - pe - tui, lu -
dona eis domine: et lux, et lux per - pe - tui, lu -

(50) *dim.*

- ceat e - is.
lu - ceat e - is.
- ceat e - is.
lu - ceat e - is.

mp *dim.* *p*

Vom Auftakt bis Fine